

The Cleveland Museum of Art



October



Members Magazine

Current Exhibitions

Cover: At lower right is Jasper Johns's 1964 color lithograph *Ale Cans* (36.5 x 28.7 cm; The Museum of Modern Art, New York; Gift of the Celeste and Armand Bartos Foundation). The evolution of the print is documented by the three working proofs (all approximately 57.7 x 45.5 cm; The Museum of Modern Art, New York; Gift of the artist in honor of Tatyana Grosman). Upper left: with paint additions; upper right: with chalk and crayon; lower left: with ink and crayon.



Edouard Vuillard's 1894 painting *Under the Trees* (tempera on canvas, h. 214.6 cm. Gift of the Hanna Fund 1953.212) is the *Object in Focus* outside the director's office until November 29.

MARK KLETT PHOTOGRAPHS OF JAPAN: SHIKATA GA NAI

Gallery 105, through October 21

Ancient and modern images confront one another in this examination of a complex culture

JASPER JOHNS: PROCESS AND PRINTMAKING

Galleries 109–112, through November 15

Sequential proofs and finished works reveal the methods of an American master
Patron sponsors Sarah and Edwin Roth

FACES AND FACADES: THE CLEVELAND MUSEUM OF ART 1916–1998

Lower Level/Education

A history in archival photographs
Patron Sponsors Mary and Leigh Carter

THOMAS JOSHUA COOPER: LANDSCAPE PHOTOGRAPHS

Gallery 105, October 24, 1998–January 6, 1999

Large black-and-white images from the north of England and other remote places

From the Director

Dear Members,

Summer Evenings in 1998 enjoyed record-breaking attendance. In fact, a number of our free events "sold" out, and visitors were turned away. In preparing to cope with the extraordinary success of Summer Evenings, we are already devising better ways to accommodate everyone next year. We will do our best to assure that you, our members, are accorded priority status. If you were not able to attend a program this summer, our apologies and our thanks for your comments.

This month we continue celebrating the restored Armor Court, with weekend themes on theater, medieval game, and castles and armor. Free timed tickets are required and advance orders recommended on Saturdays and Sundays. Please visit or call the ticket center at 216-421-7350 (convenience fee for phone orders). No need for tickets or reservations on weekdays.

These activities celebrate the reopening of the museum's majestic Armor Court after two years of restoration. The presentation itself shines as never before, with a much expanded display of about 270 works—some never before shown. Our knight on horseback returns, now flanked by 14 suits of armor. On the walls are the famous Barberini tapestries, half of them freshly cleaned and conserved. Hanging above are colorful regimental banners. The spacious court gleams with new displays of swords, lances, and crossbows, plus several long-term loans from the great armories of Europe. The installation benefits from the latest technology. Read the article beginning on page 6, team-written by Chief Conservator

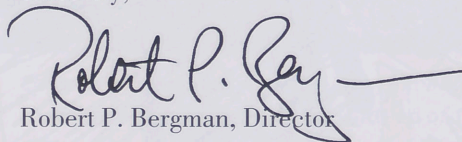
Bruce Christman, Chief Registrar Mary Suzor, and Director of Design and Facilities Jeffrey Streat, to learn about behind-the-scenes work that made this all a reality.

Speaking of behind-the-scenes work, I invite you all to candidly complete and send in the facilities planning survey inserted in this magazine. Your thoughts are very important to us.

Be sure to visit *Jasper Johns: Process and Printmaking*. Jane Glaubinger's article in this issue introduces the fascinating subject of this exhibition: the creative process of recycling and recombining imagery that is employed by this great American artist in his printmaking.

Our third article is by Mary Woodward, Lila Wallace-Reader's Digest grant coordinator for education. She describes the great new Sight & Sound CD audio tour, a new museum device that lets you choose among more than 300 entries on different works of art in our permanent collection—according to your own interests and at your own pace. The spoken texts, read by museum curators, professional actors, and local celebrities and community leaders, range from insightful analysis to off-the-wall quipery. It's informative, it's entertaining, and it's free for museum members. Come in and give it a test drive.

Sincerely,


Robert P. Bergman, Director



Photographer Mark Klett, whose exhibition *Shikata ga nai* closes on the 21st of this month, is shown here installing his unique photo-montage in early August.



Jasper and Process

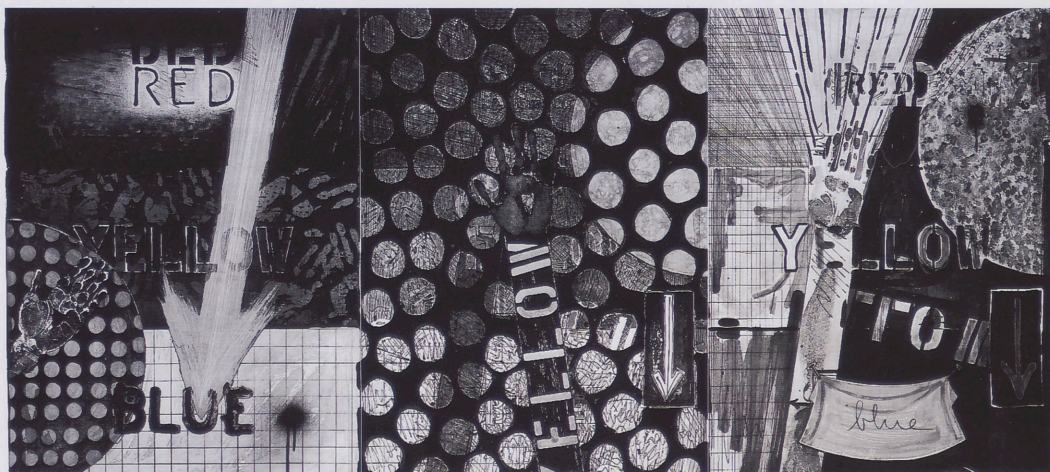
JASPER JOHNS:
PROCESS AND
PRINTMAKING
Through
November 15

Jasper Johns (born 1930) has been making prints since 1960, mastering the mediums of lithography, etching, and screenprint to produce more than 300 works. Because there is continual interaction between Johns's paintings and his prints, which often address the same themes, understanding the printmaking process provides insight into the central ideas of his art.

Johns makes constant alterations when painting, an approach he repeats when making prints. In printmaking, however, the stages in the evolution of an image can be preserved by a series of proofs—which Johns calls “thoughts, experiments, and asides”—providing a unique opportunity

background of the ale can labels was left blank, allowing the white of the paper to flatten the cans against the picture plane. Using his fingerprints to crudely indicate color areas on the labels, Johns created textural contrasts with the printed surfaces of the cans. The final version (cover, lower right) returns to creating an illusion of the volumetric solidity of the two ale cans, yet the ragged, freely drawn black background reinforces the flatness of the paper. The tension created by the spatial ambiguity is characteristic of Johns's strongest work.

The printmaking process also reinforces the tendency by Johns to recycle images within changing contexts. Rejected impressions have



Over a period of 14 years, Johns reworked, reoriented, and recombined the three copper plates used for the 1978–79 aquatint and drypoint *Land's End* (left) to serve several projects (88.1 x 63.1 cm; The Museum of Modern Art, New York; Gift of

Elinor and Edmund Grasheim). The culmination was the large aquatint and etching *Untitled* of 1991, above (107.4 x 207 cm; The Museum of Modern Art, New York; Gift of Emily Fisher Landau). © Jasper Johns/ULAE/Licensed by VAGA, New York, NY

nity to observe the creative process and the complex steps that occur while the image develops.

An example is *Ale Cans*, a 1964 lithograph that depicts an earlier Johns sculpture, *Painted Bronze*. In an early proof (cover, upper left), the black printed background is heavily painted over with black and gray gouache. The image is also painted with gouache and acrylic paints mixed with metallic powders. The delicately drawn labels and shadows on the right side of the cans and base create an illusion of realistically depicted three-dimensional objects. The next proof (cover, upper right), which eliminates the shadows and depicts the labels in a sketchy manner, is a more abstract rendition. The cans and base are now printed using a metallic ink to simulate the bronze of the sculpture.

In the third proof (cover, lower left) the

served as the foundation for new works, and plates, stones, or screens used for one print have been incorporated into other compositions. The etching technique is particularly suited to recording an image's evolution. “For me, the most interesting thing about etching is the ability of the copper plate to store multiple layers of information,” says Johns. “One can work in one way on a plate, later work in another way, and the print can show these different times in one moment.”

Johns uses printmaking to facilitate his continuous search for variations on a theme. Exploiting the properties characteristic of each printmaking medium (the transparency possible with lithography versus the solid areas of color achieved with screenprinting, for example), he has emerged as the most important American printmaker of his generation.

This exhibition, organized by The Museum of Modern Art, New York, is sponsored by Philip Morris Companies, Inc. Additional support is provided by the National Endowment for the Arts. Support for the Cleveland showing is provided by Patron Sponsors Sarah and Edwin Roth. Promotional support provided by the Free Times and WCPN 90.3FM

■ Jane Glaubinger, Curator of Prints

A Call to Arms

The logistics of the Armor Court renovation have been similar to those required to move an entire army into battle. Plans were initiated two years ago, when photographs of the original 1916 installation—with its magnificent panoplies of shields and pole arms, regimental banners and oak vitrines—were compared with the rather stark mixture of contemporary art, baroque paintings, and a few examples of armor that characterized the court 50 years later.

The first step was a tour of the great armor galleries of the United States and Europe by Assistant Curator of Medieval Art Stephen Fliegel and Designer Jeffrey Streaan. Together they visited more than half a dozen armories at home and abroad, documenting the display philosophies of each institution and discussing long-term loans of full suits of plate armor.

Back in Cleveland, the actual transformation of the Armor Court began with removal of all artwork by museum art handlers and registrars. The court was closed off to the public and scaffolding erected to allow workers access to the plaster ceiling and laylights, or

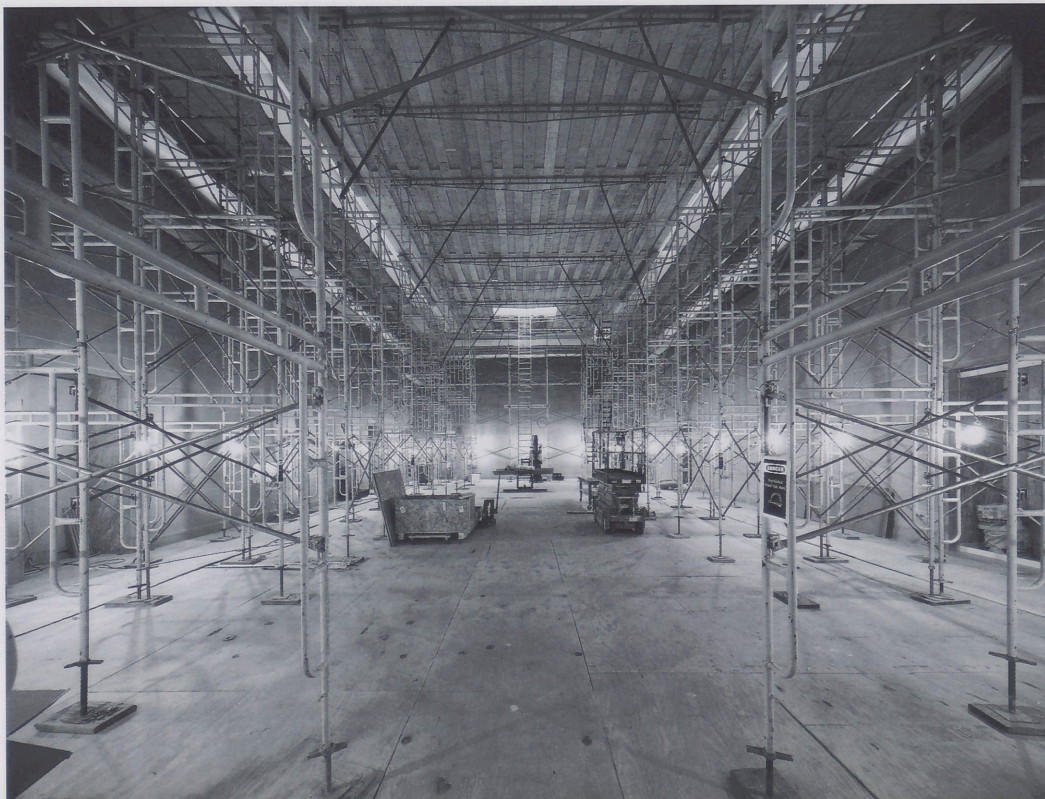
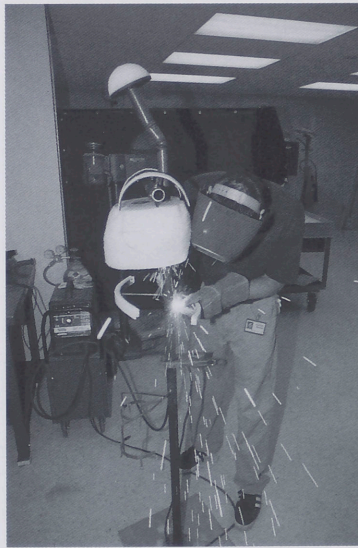
glass ceiling elements. All of the old laylight glass was removed and replaced with a new glass system, the plaster ceilings painted in a scheme of four colors, and the stone walls refurbished from top to bottom.

Meanwhile, work progressed on the redesign of the Armor Court displays. Project Designer Rusty Culp, working with computer imaging and a three-dimensional model, developed case designs and a gallery layout. The design and installation team created full-scale mockups of each case and digitally photographed the results, enabling further refinement. Meyvaert Glass Engineering, a Belgian architectural glass firm, was contracted to fabricate the display cases. Armatures were produced to display each of the 300 pieces of armor. The museum's installation staff, although adept in display techniques, had no prior

experience in mounting suits of armor. The team consulted with Bob Carroll, armorer for the Metropolitan Museum of Art, and independent mountmaker Bob Fugelstad, and drew from the experience of Toby McNichol of the Royal Ar-

The reinstallation of the Armor Court is part of the Covering the Community audience development initiative, made possible by a grant from the Lila Wallace-Reader's Digest Fund. Corporate sponsorship of the Armor Court festival is provided by Giant Eagle.

Fabrication of mounts involved shaping and welding iron supports to safely display each object with maximum visual impact.



A massive scaffolding system was used to replace the ceiling laylight glass with a light-control product made in Germany. The new system reduces the light level entering the court from above and keeps the light focused on the floor, away from the walls and the light-sensitive tapestries.



mouries in Leeds, who traveled to Cleveland to demonstrate and share some of his own unique mounting techniques.

In the conservation department, Jack Flotte and Nancie Ravenel examined and treated each object. In general, the armor and weapons were cleaned of rust and grime and given a protective coating of synthetic wax.

Finally, one need do no more than glance through the new catalogue of the armor collection to appreciate Gary Kirchenbauer's finely honed photography of these works.

All of this planning and work has resulted in a beautifully reinstalled Armor Court that captures the grandeur of the original while making use of state-of-the-art cases, mounts, and lighting.

- Bruce Christman, Chief Conservator
- Jeffrey Strean, Director of Design and Facilities
- Mary Suzor, Chief Registrar



Top: The driving force behind the renovation was the desire to recapture the spirit of the original 1916 installation shown here, while taking advantage of the many advances in museum display technologies.

Above: Four of the great Dido and Aeneas tapestries were rolled, wrapped, and crated for shipment to Belgium for conservation treatment. The remaining four will undergo conservation next year.

Now Hear This

As part of the Convening the Community initiative sponsored by the Lila Wallace–Reader’s Digest Fund, the museum has developed the educational and entertaining “Sight & Sound” self-guided audio tour with more than 300 messages about works in the permanent collection.

During the two-year process of writing, review, and editing, CMA’s department of education and public programs, curators, chief curator, and director worked together to select objects for the audio tour. Draft scripts were written and tested in-house on museum staff and visitors, then underwent a revision and approval process. Antenna Audio of Sausalito, California, produced the compact disc and the lightweight player.

What you’ll hear

Most of the audio messages, which average from 60 to 90 seconds in length, are delivered by professional actors. In addition, local celebrities and community leaders such as Indians manager Mike Hargrove, the Rev. Otis Moss Jr., and Judge José A. Villanueva give their impressions of works of art, or tell us about a favorite work in their own, personal way. Many of the curators comment, too. Listeners can learn which museum gallery Chief Curator Diane De Grazia absolutely loves. They’ll be able to hear Henry Hawley, curator of Renaissance and later decorative arts and sculpture, describe how he found the Bugatti tea set and then, years later, discovered the matching table in a London an-



Cleveland Indians manager Mike Hargrove has been an unofficial ambassador for the museum’s Convening the Community projects since he created “The Mike Hargrove Tour” for our award-winning 1997 video. Here he uses Sight & Sound to hear some thoughts about The Thinker.

*Radio personality
Larry Morrow
offers the author
his own
impromptu
remarks about
some of his favor-
ite works of art.*



tiques shop. A Maori man from New Zealand recites a poem related to a work from the Ocean-aboutic collection.

Of the more than 300 messages on the audio tour, a group of 33 objects are included in a "Highlights Tour" narrated by Director Robert P. Bergman. In addition, nearly 30 "family" messages are meant to be especially enjoyed by visitors of all ages. In all, there are almost nine hours of information on the disc.

Period music, character voices, and special sound effects were added to a number of messages to make them come alive and set a particular piece in its proper historical context. For example, you'll hear the clash of steel swords as you learn about works in the museum's armor collection. Listen carefully . . . you may hear an arrow whistling, a bell tinkling, a bull snorting, and waves crashing against the shore!

How it works

Objects included on the Sight & Sound audio tour are designated by special headset symbols next to their regular museum labels. If you'd like to hear about a particular work, enter its two- or three-digit number using the number keys on top of the lightweight, portable player, then press the green "play" button, and the message will begin instantly. To change to another object, just enter its number into the player, press the green "play" button, and the new message will start. You can travel at your own pace and go where you'd like, listening to only the messages you want to hear.



The CD audio tour is revolution-ary in the amount of information it makes available in a small pack-age. By com-parison, the museum's 1992 coffee table book, Master-pieces from East and West, illustrates and discusses approxi-mately 150 works of art—about half as many as are included in the Sight & Sound audio tour.

Use the new Sight & Sound Audio Tour to discover the museum in a whole new way. Players are available at the membership and ticket center located in the main lobby; you'll need to leave a current I.D. card. Members receive one free rental per visit; rental cost is \$4 for adults, \$3 for students and seniors.

■ Mary Woodward, Lila Wallace-Reader's Digest Grant Coordinator for Education

Music

The season's first **Subscription Concert** is Wednesday the 7th at 7:30, when contralto *Ewa Podleś* performs works by Chopin, Karłowicz, Rachmaninoff, Lutosławski, and Mussorgsky in her first Cleveland performance. *Rebecca Fischer* gives a free **Preconcert Lecture** at 6:30 in the recital hall. Tickets (\$14–\$16) are available through the ticket center; CMA and Musart Society members, senior citizens, and students \$14 or \$12; special student rate at the door only \$5. Credit cards now accepted.

A selection of five **Free Musart Concerts** begins on Sunday the 4th at 2:30 when pianist *Katia Skanavi* plays works by Corigliano, Schubert, Handel, and Chopin. The remaining four concerts celebrate **Two Milestones**: the installation of a new organ console that allows the organist to perform from the stage; and the 25th anniversary of Curator of Musical Arts Karel Paukert's first season at the museum. On Sunday the 11th at 2:30 is the official *Dedication of the McMyler Memorial Organ Stage Console*; this is also the first recital of Karel Paukert's 25th season. A free public reception follows the brief dedication ceremony and recital. An additional **Three Dedicatory Organ Recitals** take place Wednesday the 14th at 7:30, with *James Higdon* performing works by J. S. Bach, Franck, Alain, and Paulus; Wednesday the 21st at 7:30, when *Joyce Jones* offers works by J. S. Bach, Liszt, and American composers; and Sunday the 25th at 2:30, featuring *John Scott* and works by Marchand, Buxtehude, J. S. Bach, Bonnet, Franck, Hendrie, and Messiaen.

Free admission, unless indicated. Complete program details appear in the daily listings. Programs are subject to change. Recorded selections from museum concerts air Monday evenings from 10:00 to 11:00 on WCLV (95.5 FM). For information about any of the preceding events, please call ext. 282.



Top: Ewa Podleś
Above: Van Cliburn Piano Competition finalist Katia Skanavi.

1 Thursday

First Thursday Curatorial consultation for members only, by appointment

Highlights Tour 1:30 *CMA Favorites*

2 Friday

Highlights Tour 1:30 *CMA Favorites*

Garden Court 6:00–8:30 *Laudisti*. Classical vocal music and bistro fare

Theater 7:30 *Shakespeare, Armor, and Richard III*. Great Lakes Theater Festival collaborates with CMA to present a look at the artistic process of creating *Richard III*. Free tickets required (ticket center)

Film 7:00 *Chimes at Midnight* (Spain/Switzerland, 1966, b&w, 115 min.) directed by Orson Welles, with Welles, Jeanne Moreau, and John Gielgud. This brilliant blend of five Shakespeare plays focuses on the tragicomic character of Falstaff. \$3 CMA members, \$6 others

3 Saturday

Fine Print Fair 10:00–6:00 Thwing Center Ballroom, CWRU. Sponsored by the Print Club of Cleveland to benefit the CMA department of prints and drawings

Hands-on Family Workshop 11:00–4:00 Create medieval and Renaissance-inspired costume accessories

Puppet Show 11:30, 12:30 & 1:30 *Acting Out Touring Company* fires away with "tails" about dragons

Highlights Tour 1:30 *CMA Favorites*

Theater Workshop 2:15–3:30 Staged combat workshops in the outdoor courtyard with actor-teachers from the Great Lakes Theater Festival Residency Program. Adults and youths 12–16; limit 30/session. Advance registration required, \$2 (\$1 CMA members) at the ticket center. Participants stage public combat after each workshop

4 Sunday

Print Fair 12:00–4:00 See yesterday

Highlights Tour 1:30 *CMA Favorites*

Hands-on Family Workshop 11:00–4:00 Costumes. See yesterday's listing

Puppet Show 11:30, 12:30 & 1:30 *Acting Out Touring Company*. See yesterday's listing

Hands-on Family Workshop 1:30–4:00 Creations represent life in medieval Europe

Lecture 2:00 *The Development of Tournaments from Military Exercise to Pageant*. Matthias Pfaffenbichler, Hofjagd- und Rüstkammer (Imperial Armouries), Vienna, Austria. Free tickets required (ticket center)

Theater Workshop 2:15–3:30. See yesterday's listing

Concert 2:30 *Katia Skanavi*, piano. The Russian-born pianist took the 1997 Tenth Van Cliburn competition by storm as one of six finalists in the 18-day competition. Making her museum debut, she performs works by Schubert (Sonata in A minor, Op. 143), Vine (Piano Sonata), Schumann (Variations on the name Abegg, Op. 1 and Kinderszenen), and Handel (Chaconne in G major).

6 Tuesday

Highlights Tour 1:30 *CMA Favorites*

7 Wednesday

Highlights Tour 1:30 *Jasper Johns: Process and Printmaking*. Saundy Stemen

Preconcert Lecture 6:30 *Rebecca Fischer* gives a free lecture in the recital hall.

Film 7:00 *End of Innocence* (Argentina, 1957, b&w, subtitles, 76 min.) directed by Leopoldo Torre Nilsson. Atmospheric tale set in the 1920s about a 16-year-old whose sexual awakening is stifled by her social position and her mother. Also known as *The House of the Angel*. \$3 CMA members, \$6 others

Subscription Concert 7:30 *Ewa Podleś*. A 1997 Grammy nominee, Polish contralto Ewa Podleś appears frequently on the East and West Coasts in recital and with the Metropolitan and San Francisco Operas. Last season in her first visit to the Midwest, she stepped in for Cecilia Bartoli in Ann Arbor and stunned the audience with three and a half octaves of perfect sound. Hear her perform works by Chopin, Karłowicz, Rachmaninoff, Lutosławski, and Mussorgsky (*Songs and Dances of Death*) in her first Cleveland performance. Tickets (\$12–\$14 for CMA or Musart Society members, \$14–\$16 others) available through the ticket center; special student rate at the door only \$5. Credit cards now accepted



Film

Leopoldo Torre Nilsson: Forgotten Master of Latin American Cinema

David Robinson, writing in *The International Encyclopedia of Film*, calls Argentina's Leopoldo Torre Nilsson "unquestionably the best director to have emerged from Latin America." Torre Nilsson (1924–1978), the son of a film director, burst upon the international scene in 1957 when his film *End of Innocence* was acclaimed at the Cannes Film Festival. The tale of a young girl's stifled sexual awakening, the film introduced the themes that would recur in Torre Nilsson's greatest works: isolation, repression, corruption, and depravity among the bourgeoisie. The movie also showed off the director's baroque camera style and gothic sensibility. In this series, we seek to introduce this remarkable filmmaker to a new audience with screenings of four of his most sinister and seductive films, all co-written by his wife, Beatriz Guido: *End of Innocence* (the 7th), *Hand in the Trap* (the 14th), *Summerskin* (the 21st), and *The Fall* (the 28th).

Nordic names, Argentinian movie: Leopoldo Torre Nilsson directs Elsa Daniel in Hand in the Trap, Wednesday the 14th.

The month's other films include three more "medieval movies" complementing the grand reopening of the restored Armor Court (*Chimes at Midnight*, the 2nd; *The Seventh Seal*, the 9th; and *Monty Python and the Holy Grail*, shown **outdoors** in the sculpture courtyard on the 16th), a new documentary on the construction of The Getty Center (*Concert of Wills*, the 23rd & 24th), and for Halloween, a classic horror film *not* shown during our Summer Screamefest (*The Old Dark House*, the 30th). Admission to CMA films is \$3 for members, \$6 for non-members.

8 Thursday

Highlights Tour 1:30 *CMA Favorites*

9 Friday

Highlights Tour 1:30 *CMA Favorites*

Garden Court 6:00–8:30 *Ken Bé*. Classical lute music and bistro fare

Film 7:00 *The Seventh Seal* (Sweden, 1957, b&w, subtitles, 96 min.) directed by Ingmar Bergman, with Max von Sydow, Gunnar Björnstrand, and Bibi Andersson. Landmark spiritual allegory in which a disillusioned knight plays chess with Death while trying to unravel the mysteries of life. \$3 CMA members, \$6 others

10 Saturday

Herbs! 11:30, 1:30 & 3:30 Judi Strauss teaches the fine art of creating herb mixtures; concoct your own "good dreams bag"

Hands-on Family Workshop 11:00–4:00 Join in playing and/or creating medieval and Renaissance games

Performance 12:00 & 2:00 *Patrick Jolly*, medieval juggler, demonstrates the art of juggling in the outdoor courtyard

Highlights Tour 1:30 *CMA Favorites*
Check-Check Mate! 3:00–4:30 *A Human Chess Match* for the serious player or novice—an action-packed, edge-of-the-south-steps experience, where players become chess pieces and fight for control of the outdoor chessboard

11 Sunday

Herbs! 11:30, 1:30 & 3:30. See yesterday's listing

Performance 12:00 & 2:00 *Patrick Jolly*, medieval juggler. See yesterday's listing

Dance 11:30, 1:30 & 3:30 Boisterous dancers *Rigor Morris* perform medieval English Morris folk dances in the outdoor courtyard

Hands-on Family Workshop 1:30–4:00 Creations represent life in medieval Europe

Highlights Tour 1:30 *CMA Favorites*

Check-Check Mate! 3:00–4:30 *A Human Chess Match*. See yesterday's listing

Guest Lecture 2:00 *History of the Saxon Electoral Armouries at Dresden*. Holger Schuckelt, Rüstkammer, Staatliche Kunstsammlungen Dresden, Germany. Free tickets required (ticket center)

Organ Recital and Ceremony 2:30 *The Dedication of the McMyler Memorial Organ Stage Console*. Two significant milestones take place on this day: the first official recital on the new stage console, which allows the organist to play from the stage so that the audience can see the performer's hands and feet; and the start of Karel Paukert's 25th season at the museum. A reception follows

13 Tuesday

Highlights Tour 1:30 *CMA Favorites*

Education

Three Guest Lectures (get free tickets after 10:00 the morning of the lecture) celebrate the Armor Court. On Sunday the 4th at 2:00 is *The Development of Tournaments from Military Exercise to Pageant*, offered by Matthias Pfaffenbichler from Hofjagd- und Rüstkammer in Vienna. On Sunday the 11th at 2:00, Holger Schuckelt, Rüstkammer, Staatliche Kunstsammlungen Dresden, offers *History of the Saxon Electoral Armouries at Dresden*. Then on Sunday the 18th at 2:00, *The Royal Armouries Museum, Leeds: A New National Museum for Britain* is presented by Guy Murray Wilson, Master of the Armouries, Royal Armouries Museum in Leeds.

Highlights Tours leave from the main lobby at 1:30 daily. Other talks as listed. Coming next month is a **Contemporary Art Symposium** on November 14, 9:00–1:00. *Contemporary Art: It Figures* gathers noted experts to discuss the re-emergence of the human figure in contemporary art. Registration is \$35 non-members, \$25 members, \$10 students (at the ticket center).

On Friday the 16th at 6:00, Anita Peebles leads *Do Stories Live in Stones?*, a **Storybook Tour**. A six-week **Adult Studio Class**, *Still Life in Oil*, is led by Susan Gray Bé, mornings or evenings, six Fridays starting the 16th. \$50 CMA members, \$100 others; additional \$55 for materials. Call ext. 461 to register by Friday the 2nd. On Saturday the 31st, 10:30 to 4:00, is the monthly *All-day Drawing Workshop* (fee: call ext. 461 to register by Friday the 30th).

R. B. Kitaj's Messiah (The Bather) (oil on canvas 198.1 x 62 cm. Private collection) is featured in Cleveland Collects Contemporary Art.



14 Wednesday

Highlights Tour 1:30 *CMA Favorites*

Film 7:00 *Hand in the Trap* (Argentina, 1961, b&w, subtitles, 90 min.) directed by Leopoldo Torre Nilsson. Gothic tale about a girl who decides to reunite her reclusive aunt with the man who jilted her 20 years earlier. \$3 CMA members, \$6 others

Organ Recital 7:30 *James Higdon*.

Known for his recording of the complete works of Jehan Alain, the University of Kansas professor performs works by J. S. Bach, Franck, Alain, and Paulus

15 Thursday

Highlights Tour 1:30 *CMA Favorites*

16 Friday

Adult Studio Class Begins 9:00–12:00; repeated 6:00–8:30 *Still Life in Oil*. Susan Gray Bé leads an intensive six-week class. Choose morning or evening sessions on consecutive Fridays through November 20. \$50 CMA members, \$100 others; additional \$55 for materials. Call ext. 461 to register by Friday the 2nd

Highlights Tour 1:30 *CMA Favorites*

Garden Court 6:00–8:30 *Jason Vieaux*. Guitar music and bistro fare

Storybook Tour 6:00 *Do Spirits Live in Stones? Multicultural Tales to Chill Your Bones*. Anita Peebles

Film 7:00 *Monty Python and the Holy Grail* (Britain, 1975, color, 90 min.) directed by Terry Gilliam and Terry Jones, with Graham Chapman, John Cleese, et al. Nonsense reigns in this irreverent assault on medieval history and legend. Shown in the outdoor courtyard; dress accordingly. \$3 CMA members, \$6 others

17 Saturday

Gallery Tour 10:30 *Jasper Johns: Process and Printmaking*. Dyane Hanslik

King's Court 11:00–4:00 *Kyng Henry's Touring Company*. Meet King Henry VIII et al. as they stroll around the grounds engaging visitors in 16th-century life

Castle Building Project 11:00–4:00 Work with the American Institute of Architects to build a giant castle in the outdoor courtyard

Armored Animals 11:00–3:00 See how animals from the *Cleveland Metroparks Zoo* adapt with their own armor

Tournament Games 11:30, 1:30 & 3:30. Knights face off when *Combatants Keep* jousting troupe demonstrates knightly skills. Stop by their historically re-created encampment anytime

Highlights Tour 1:30 *CMA Favorites*

Lecture 2:00 *Castle Confidential: The Inside Scoop on Life Behind the Castle Walls*. Paul B. Newman

18 Sunday

King's Court 11:00–4:00 *Kyng Henry's Touring Company*. See yesterday's listing

Armored Animals 11:00–3:00 *The Cleveland Metroparks Zoo*. See yesterday's listing

Tournament Games 11:30, 1:30 & 3:30 *Combatants Keep*. See yesterday's listing

Highlights Tour 1:30 *CMA Favorites*

Lecture 12:30 *Castle Confidential*. See yesterday's listing at 2:00

Hands-on Family Workshop 1:30–4:00 Creations represent medieval life

Lecture 2:00 *The Royal Armouries Museum, Leeds: A New National Museum for Britain*. G. M. Wilson, Master of the Royal Armouries, Leeds, England

Family Express 3:00–4:30 *Castles Inside and Out*

20 Tuesday

Highlights Tour 1:30 *CMA Favorites*

21 Wednesday

Highlights Tour 1:30 *CMA Favorites*

Film 7:00 *Summerskin* (Argentina, 1961, b&w, subtitles, 96 min.) directed by Leopoldo Torre Nilsson. A woman promised a year in Paris if she will serve as companion to a dying man is distressed when her charge starts to make a recovery. \$3 CMA members, \$6 others

Organ Recital 7:30 *Joyce Jones* The young pianist first discovered an affinity for the organ after a sprained hand led her to practice the organ pedals. By the time her hand healed, her mind was set and an organist was born. The energetic Texan performs works by J. S. Bach, Liszt, and American composers

22 Thursday

Highlights Tour 1:30 *CMA Favorites*

Armor Court Festival

Free timed tickets are required (and advance orders recommended) Saturdays and Sundays to view the Armor Court. Visit or call the ticket center (convenience fee for phone orders). The three remaining weekends of the Armor Court Festival are filled with fun and excitement. Some events require free tickets (see daily listings).



Jousting Suit,
South
Germany,
c. 1530–60,
steel, Gift of
Mr. and Mrs.
John L.
Severance
1916.1511

Theater Weekend, October 2, 3, and 4, brings the vocal group *Laudisti*, the Orson Welles movie *Chimes at Midnight*, a Great Lakes Theater Festival program built around Shakespeare's *Richard III* (with staged combats), a puppet show, various hands-on workshops, and a scholarly lecture on armor.

Games Weekend, October 9, 10, and 11, features lutenist (and CMA conservator) *Ken Bé*, Bergman's classic movie *The Seventh Seal* (wherein Max von Sydow plays chess with Death), a mini-class on herbs, a medieval juggler, Morris dancing, a lecture, hands-on workshops, and a human chess match (probably not with Death).

Castles & Armor Weekend, October 16, 17, and 18, winds up the festival with guitarist *Jason Vieaux*, an outdoor screening of *Monty Python and the Holy Grail*, a roving Renaissance role-playing troupe, a castle building project in the outdoor courtyard led by members of the American Institute of Architects, a visit by armored animals from the *Cleveland Metroparks Zoo*, lectures, workshops, and a two-day jousting tournament on the south lawn.

23 Friday

Highlights Tour 1:30 *CMA Favorites*

Garden Court 6:00–8:30 *Delicate Balance*. Funky folk music and bistro fare

Film 7:00 *Concert of Wills: Making The Getty Center* (USA, 1997, color, 100 min.) directed by Susan Froemke, Bob Eisenhardt, and Albert Maysles. Behind-the-scenes account of the contentious construction of L.A.'s Getty Center designed by famed architect Richard Meier. Cleveland premiere. \$3 CMA members, \$6 others

24 Saturday

Gallery Tour 10:30 *Ukiyo-e, Japanese Prints of the Floating World*. Joellen DeOreo

Highlights Tour 1:30 *CMA Favorites*

Film 2:00 *Concert of Wills: Making The Getty Center* (see yesterday's listing). \$3 CMA members, \$6 others

25 Sunday

Highlights Tour 1:30 *Jasper Johns:*

Process and Printmaking. Saundry Stemen

Organ Recital 2:30 *John Scott*. The

English concert organist is best known for his countless recitals at St. Paul's Cathedral in London. He has toured widely solo and with the St. Paul's choir, and has won awards for his recordings on the Hyperion, Decca, Guild, Nimbus, and Priory labels. He presents works by Marchand, Buxtehude, J. S. Bach, Bonnet, Franck, Hendrie, and Messiaen

27 Tuesday

Highlights Tour 1:30 *CMA Favorites*

28 Wednesday

Highlights Tour 1:30 *CMA Favorites*

Film 7:00 *The Fall* (Argentina, 1959, b&w, subtitles, 86 min.) directed by Leopoldo Torre Nilsson. Chilling account of a naive university student who becomes entrapped in a web of fantasy and doom when she moves to a new room. \$3 CMA members, \$6 others

29 Thursday

Highlights Tour 1:30 *CMA Favorites*

30 Friday

Highlights Tour 1:30 *CMA Favorites*

Garden Court 6:00–8:30 *Stokes-Hughes Duo*. Harp and flute jazz and bistro fare

Film 7:00 *The Old Dark House* (USA, 1932, b&w, 71 min.) directed by James Whale, with Boris Karloff, Melvyn Douglas, Charles Laughton, and Gloria Stuart. A group of storm-stranded travelers take refuge in a gloomy mansion (where else?) peopled by maniacs and murderers. Preceded at showtime by Buster Keaton and Eddie Cline's *The Haunted House* (USA, 1921, b&w, silent with music track, 20 min.), a comedy short. \$3 CMA members, \$6 others

31 Saturday

Highlights Tour 1:30 *CMA Favorites*

Adult Studio Class 10:30–4:00. *All-day Drawing Workshop*. Intensive class led by Sun Hee Choi. The fee of \$20 for CMA members (\$40 non-members) includes materials and parking. Call ext. 461 to register by October 30

Estate Planning Seminar

The office of gift planning is pleased to host a new seminar on sophisticated estate planning strategies on Wednesday, October 21 at 5:30. This event is in response to the many positive comments we received about our June seminar.

Panelists will discuss creating income for life through planning techniques that reduce your taxable estate. You will learn the advantages of charitable lead and remainder trusts and private foundations to accomplish family objectives.

The discussion will be moderated by Roger L. Shumaker of McDonald, Hopkins, Burke & Haber Co., L.P.A. He has been included in *The Best Lawyers in America* since 1991 and lectures frequently on charitable giving, estate planning, and related issues.

Our distinguished panelists are Melanie Pompili, Peter Chudyk, and Mark Swary. Ms. Pompili, a vice president and market executive with National City's Private Client Group, was in private law practice for five years with an emphasis in estate planning. Mr. Chudyk has appeared as tax consultant on WUAB Channel 43's "10 O'clock News" since 1989. He is a partner at Hauser & Taylor LLP and is an attorney and CPA. Mr. Swary, partner with Hahn Loeser & Parks LLP, is an expert in estate planning. He is listed in *The Best Lawyers in America* for trusts and estates.

If you'd like to attend, please fax the form below to 216-231-6565 or mail it to senior planned giving officer Karen L. Jackson, "Estate Planning Seminar," at the museum. To learn more about the museum's planned giving programs or arrange a meeting with Karen, please call ext. 585.

CLIP AND RETURN

- ☐ Please reserve _____ places at the Estate Planning Seminar on Wednesday, October 21
- ☐ I cannot attend, but please send information about remembering the museum in my will.

Name _____

Address _____

City _____

State _____

Zip _____

Telephone _____

Best time to call _____

Members Events for Cleveland Collects

A **Members Preview Reception** for *Cleveland Collects Contemporary Art* will be Saturday, November 7 at 7:30. Tickets are \$25 (\$35 non-member guests); invitations will be mailed shortly.

Preceding the reception will be four **Members Preview Days** when members have exclusive access to the exhibition, Wednesday, November 4 through Saturday the 7th, during regular museum hours. The exhibition's curator, Tom Hinson, will present a special **Members-only Lecture** at 6:30 on Friday, November 20. Call the ticket center to reserve a spot.

What's Ahead

Cleveland Collects Contemporary Art, November 8 to January 10, brings together about 70 works made since 1982 by major and less well-known artists. All the works on view come from area private and corporate collections. The related symposium on November 14, *Contemporary Art: It Figures*, is described in the events section. Sponsored by Hahn Loeser & Parks. Promotional support provided by *Cleveland Magazine*, 89.7 WKSU, and The Wave 107.3 FM.

Legacy Society Reception

Don't Forget: The annual Legacy Society reception and behind-the-scenes tour with Director Robert P. Bergman will be held at 3:00 on October 22. It's not too late to attend this event. You need only notify us that you have included the museum in your will or estate plan and we will be delighted to make this reception your first event as a Legacy Society member.



Try it.

Membership Goes National

This month the museum unveils the new **Associate Membership**. Responding to the needs of art enthusiasts outside our immediate geographic area, this new membership level is designed to give persons who live beyond a 100-mile radius from Cleveland an affiliation with our museum. This membership includes:

- Free Sight & Sound audio tour
- Free admission for one person to ticketed exhibitions
- A year's subscription to the *Members Magazine*
- Holiday merchandise booklet and a 15% discount on items in the booklet and at all museum stores, including the Hopkins Airport store, as well as on our web site
- Once-a-year Associate Travel Pack with discounts to area hotels, car rentals, and eateries

This package is a terrific gift idea for family and friends who have moved away and miss being part of the museum—or for those out-of-town visitors you may have impressed with a trip to the museum. Charter members pay only \$35 a year, completely tax deductible!

If you are a member who lives outside a 100-mile radius of Cleveland, you have the opportunity to switch to the Associate level when it comes time to renew, or you may stay at your current membership level. *Keep in mind that other levels of membership offer "local" benefits not included in Associate Membership*, such as invitations to previews, curatorial clinics, holiday shopping days, and discounts on concerts, lectures, art classes, and movies; if you enjoy these benefits, you'll want to retain your current membership status. Associate Membership, in contrast, offers exclusively the Associate Travel Pack as well as other benefits designed for out-of-town members.

If you have questions about the Associate Membership level, or if you'd like to order an Associate Membership as a gift for a friend or relative, please call the membership department at ext. 268.

Grants Help Fund Scholarly Publications

The Cleveland Museum of Art has long been recognized for the scholarship, editorial precision, and design quality of its publications. These books are invaluable to scholars and aficionados, but their preparation requires extra staff and extensive travel—costs that cannot be covered under the museum's general operating budget. Only support from national private foundations and federal government agencies enables the museum to undertake the intensive research required for its ambitious catalogue projects, which often take four or five years to complete.

Such publications are central to the museum's mission. The museum's permanent collection is the core of its ongoing programs and the basis of much important scholarly and educational activity, and our mission includes the charge to make the collection available to the broadest possible audience. The publications program supports this mission by disseminating information about the collection tailored for general and scholarly audiences, children and adults. Many of our members are familiar with our exhibition catalogues, books for children, and general publications. Less well known are the comprehensive reference books about key parts of the museum's permanent collection, which serve as vital resources for researchers in art history, conser-

vation, and other fields, and give detailed information about the history of each object as well as technical data about their condition and the way they were made.

At the end of this year, the museum will publish scholarly catalogues of its Egyptian art and 19th-century paintings with support from the Andrew W. Mellon Foundation, based in New York City, and the National Endowment for the Arts (for the Egyptian catalogue only). Funding from the Getty Grant Program in Los Angeles has allowed the museum to begin research on a catalogue of the museum's little-known but excellent collection of European drawings.

Special project support from these foundations and agencies lets the museum hire additional staff to conduct specialized research. It also pays for curatorial travel to other cities to visit archives and libraries, and to examine similar works in other collections. Other significant costs associated with publishing these substantial (500+ pages) volumes are related to the extensive new photography that must often be done, and to careful scientific studies of each work. While the museum's general operating budget supports ongoing activities of the museum, it has been outside funders who have made these special short-term projects possible. Many thanks.

Docent Program

Beginning January 1999, the education department invites you to join in an exciting new volunteer opportunity—teaching in the galleries and providing tours of the permanent collection. Be part of the **First-ever Docent Program** in the history of the museum, a unique continuing education opportunity to learn about the collection from the education and curatorial staff, and to make a vital contribution to our teaching programs. The program requires a four-year commitment: one year of training followed by three years of teaching. The training requirements include 1½ days of classes weekly from January to May and then September to December 1999. The three-year docent teaching commitment includes teaching two hours per week during the school year plus occasional weekend or evening hours.

For further information and applications, call Barbara Kathman, coordinator of docents and interns, at ext. 490. Leave your name and address and information will be sent to you.

Take Note

On **Friday Evenings** through January, join us in the garden court for live music and bistro fare from 6:00 to 8:30.

We are arranging a **Members-only Day Trip to the National Gallery of Art** in Washington, D.C. on Tuesday the 27th to see the special exhibition *Van Gogh*. Call ext. 589.

Pick up a copy of the **1997 Annual Report** at the museum information desk. If you live more than 50 miles away, call ext. 268 and we'll mail one to you.

Good Knight All

A standing ovation for the fabulous work of the Womens Council and the Opening Knight Gala committee chaired by Helen Cherry and Helen DeGulis. The elaborate evening kicked off the grand reopening of the Armor Court and five-week festival with fireworks and heraldry. More than 1,000 Knights and Ladies were in attendance. Funds raised will benefit the museum's public programs. Our heartfelt thanks and admiration to all who participated in making the evening a complete success!

Where's Your Turtle Baby?

Here's **A New Sort of Contest**: We know that hundreds of people have bought small replicas of the museum's *Turtle Baby* sculpture since the museum stores introduced the reproduction a couple of years ago. Send us a picture showing where your *Turtle Baby* replica is now and we'll enter you in a contest to win a \$100, \$50, or \$25 gift certificate good in any of the three museum stores. Curators Henry Hawley and Tom Hinson have agreed to judge the entries. Points for creative presentation. Photos (attn: Museum Store Turtle Baby Contest) must arrive here by October 23 so that we can publish the winners in the December issue of the *Members Magazine*.



The Cleveland Museum of Art receives partial funding from the Ohio Arts Council, a state agency created to foster and encourage the development of the arts and to preserve Ohio's cultural heritage. Funding from the OAC is an investment of state tax dollars that promotes economic growth, educational excellence, and cultural enrichment for all Ohioans.

The museum is also the recipient of a General Operating Support grant from the Institute of Museum and Library Services, a federal agency. IMLS grants are awarded to cultural institutions that demonstrate outstanding performance in all areas of operations.

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store 216-831-4840
Airport store
216-267-7155

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Saturday, Sunday
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10:00-9:00
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before museum

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